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Recommended Citation

Sibelan E. S. Forrester. (2007). "Literary Institute". *Encyclopedia Of Contemporary Russian Culture*. 335-335.

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literary criticism. Radical changes in critical genres have led to a significant decrease in seminal articles in thick literary monthlies; profiles of writers, and cultural, political, and poetic analyses in the context of modern and, more broadly, twentieth-century Russian literature, have given way to the essay. The substantial review has been replaced by the paragraph-long mini-review, in essence a promotional notice that combines information about the release of a new periodical with evaluative judgements condensed into a single epithet, interjection, or sentence.

Having lost its ideological function, criticism no longer shapes public thought. It has retained, however, its diversity, analytical and stylistic virtuosity, and passion for debate. The *raison d'être* of the Academy of Modern Russian Literature is enhancing the status of Russia's literary criticism. Experts in this diverse group rate new books, write columns for periodicals, compose brief yet substantive critiques of new publications, and sit on literary-prize panels. In 1998, ARS'S instituted its own annual literary prize, named after Apollon Grigoriev. The only critics' prize in Russia, it is awarded for the year's outstanding literary work. Literary critics, chosen by lottery, take turns sitting on the panel of judges. The community of professional critics sees as its objective the improvement of 'serious' writers' and literature's authority, even as the book market is expanding dramatically, while the influence of literature and its readership are shrinking. Since consumer demand now overwhelmingly favours popular fiction, literary critics and 'prestigious' literary awards have little impact on readers' choices. Literary criticism as a profession is becoming a rarity, replaced by the newspaper journalist and literary manager (literary agent, publisher, PR agent).

Further reading

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Literature at the Turn of the Century), St. Petersburg: BLITS.

Prozorov, V. (ed.) (2002) *Istoriia russkoi literaturnoi kritiki* (A History of Russian Literary Criticism), Moscow: Vysshiaia shkola.

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NATALIA IVANOVA

Literary Institute

Literary courses opened after 1917 to involve new social groups in writing. The most famous of these, the Gorkii Institute of World Literature, was named after Soviet writer of humble origins Maksim Gorkii. Located in Moscow in the former home of nineteenth-century leftist writer Alexander Herzen, it is parodied as 'Griboedov's House' in Mikhail Bulgakov's *Master i Margarita* (*The Master and Margarita*). Similar institutions exist in other major Russian cities. By the 1950s the Moscow Institute offered on-site and correspondence courses in creative writing, literary criticism, and translation; enrolment by 1970 was about 700 students. Soviet-era institutes supported a planned artistic economy: instructors included well-known writers, and many students, including Iurii Bondarev and Vladimir Soloukhin, graduated into prominent literary careers. The Literary Institutes now offer MFA-like programmes.

See also: *Master i Margarita* (*The Master and Margarita*); Soloukhin, Vladimir

SIBELAN FORRESTER

literary museums

More literary museums and literary estates exist in Russia, from its westernmost borders to Siberia and the Russian Far East, than in any other country. This phenomenon arose out of the respect that Russians have harboured for their writers, at least until the fall of the Soviet Union. The post-Soviet period has seen the interest of most Russians (apart from intellectuals) shift dramatically from high to popular